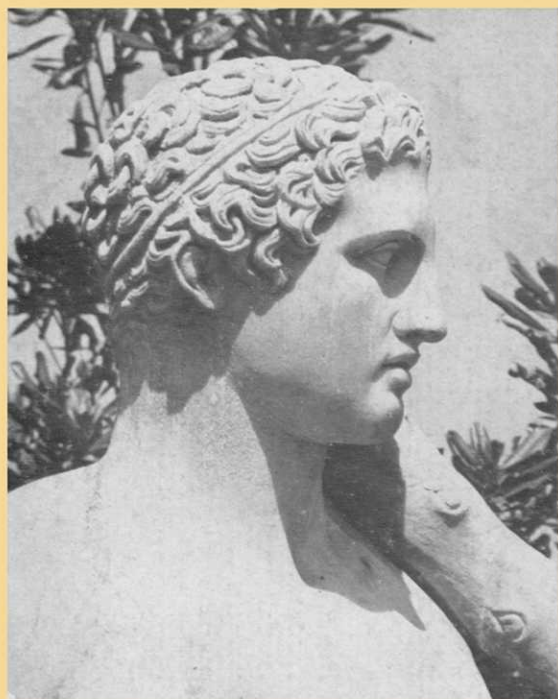


The  
J. Paul Getty Museum  
Guidebook



L O S   A N G E L E S : 1956

*The J. Paul Getty Museum*

*Guidebook*

*second edition 1956*

*The guidebook has been prepared by  
W. R. Valentiner and Paul Wescher,  
the section on the Louis XV and XVI Galleries  
being the work of Dr. Wescher,  
and that dealing with the  
paintings and classical sculpture by Dr. Valentiner.*

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Courtyard

## INTRODUCTION

**T**HE J. PAUL GETTY MUSEUM developed out of a private collection which Mr. Getty formed during the last twenty years and which, like all outstanding private collections, has its own distinctive character.

While large museums are held together through a systematic arrangement based upon principles of education, the binding element in a private collection is the owner's personal flair. The formation is more a matter of intuition than reasoned plan, as in the case of the public institution. That is why private collections like ours, even when they become public, often have a special charm absent from museum collections which from their inception are created with an eye to the education of the public.

The Getty collection comprises in the main two seemingly heterogeneous fields, separated from one another by time and character: French 18th century art and Greek and Roman sculpture. Visitors confronted with these products of completely different cultures, will by preference be more inclined to one than to the other. But they should be aware that it is today quite possible to admire both types of art when they are represented by masterpieces of the first rank. André Malraux rightly crystallizes the catholicity of modern man's unique historical perspective today which enables him to understand and appreciate the great art of all cultures rather than occupy himself only with those epochs connected with the style of his own time. Thanks to the constant widening of our horizon, nothing is alien to us in the original creativeness of all great epochs.

There will of course always be museum visitors who will relate everything they see to themselves and judge works of art from the standpoint of adaptability to their homes. However, museums are not formed to cultivate prejudice, but to encourage those who wish to extend their knowledge and experience, and to learn from other cultures what perfection art can attain, in order to spur efforts towards accomplishment

in our own culture. To have culture means to be receptive to the expression of other cultures as much as to our own.

The great originality of Greek art of the classical period, as well as of French art of the 18th century, resulted in an endless stream of imitations throughout the epochs which followed the period of creativeness. As French art is closer to us in time, its copies—especially in the field of furniture which is so splendidly represented in the Getty collection—can still be found abundantly in many American homes where people try to capture something of the radiant shimmer and elegance of pre-Revolutionary France. Here, then, they are invited to see originals of superb quality, and to perceive that it is impossible to bring to real life again a style of the past which was created as an expression of a conception of the world utterly different from the one of today. It should teach us that, since every period forms an art expression of its own, it is better to be satisfied with what our time can produce than to imitate that which cannot be imitated, even if a few are in a position to surround themselves with originals of the past.

In the case of the classical epochs, we observe a similar relationship between Greek art and Roman copies as between French art and modern imitations. With all their infinite skill, the Romans were only great when they developed their own genius, which was primarily for portraiture, of which we find such excellent examples in our collection, ranging from the Republican epoch to that of the late emperors of the Antonine age. It is true that Roman copies of Greek masterpieces have considerable historic value as the preservation of famous compositions of works which would otherwise have been lost. But only in exceptional instances is the re-creation combined with fine workmanship, as in the case of the celebrated Lansdowne *Hercules* which, executed in Pentelic marble, was copied after a great work by Scopas in the 4th century B.C. The sculptor was probably a Greek engaged by the Emperor Hadrian, a lover and collector of Greek originals, in whose villa at Tivoli the statue was found. Otherwise we should study Roman copies of famous Greek sculptures primarily to train our discernment

in differentiating between copies and originals. A comparison is easily afforded in our museum by the presence of several Greek masterpieces of the 6th to 4th centuries B.C., three sepulchral reliefs, and the torso of a Koré, from Athens, collected by Lord Elgin when he formed the famed Elgin marbles group which he sent from Greece to England.

Following the sculptures which appeal to the sense of touch, and the French art objects which increase the pleasure of high craftsmanship, the small collection of paintings, in the picture gallery, presents the changeover from the three-dimensional to the two-dimensional world of painting with its imaginary content. Examples from the great epochs of Italian Renaissance and Dutch Baroque show the evolution from the devotionism of the Middle Ages to the worldly tendencies of modern times. A few religious and historical pictures by the Italian masters among them an outstanding altarpiece by Benvenuto di Giovanni, lead to the interior and exterior scenes of genre-like character of the Dutch painters, the art of portraiture which began in the early Renaissance connecting both schools: the 16th century Venetians, such as Cariani, Lorenzo Lotto, Tintoretto and Paolo Veronese, and the Amsterdam painters of the 17th century, Nicolaes Elias Pickenoy and Bartholomeus van der Helst. We can follow the further development of the portrait into the 18th century as we end our selection with a masterpiece by Thomas Gainsborough, dated 1778, representing the first great auctioneer, James Christie, under whose eyes were sold many of the great works accumulated in England at this time.

The charm of the Getty Museum lies not least in its surroundings, situated as it is in a small fertile valley which rises up from the ocean front and which, with its natural spring, attracted early settlers to its fresh water in the course of their sailing trips. With its well-kept gardens opening on views of marble statues between green hedges and enchanting glimpses of the ocean, it offers a combination of art and nature which, thanks to its donor, will be, we hope, for years to come a place of never-ending enjoyment to its visitors.

## Preface to the Second Edition of the Guidebook

This second edition of the original guidebook of 1954 has been greatly enlarged thanks to the new acquisitions made by Mr. Getty since the opening of the Museum.

These new acquisitions include, among the paintings, the altarpiece with the "Nativity" by Benvenuto di Giovanni, the "Mary Magdalene" by Titian, the "Portrait of a Young Boy" by Paolo Veronese, the three canvasses with the "Allegory of Vanity", the "Portrait of Doge Priuli" and "Venus at Her Toilette" by Jacopo Tintoretto, and finally the large and late "Death of Queen Dido" by Peter Paul Rubens, all of them here reproduced.

To the collection of antique sculpture (Greek, Roman and Egyptian) was added the rare and precious bronze statuette of Zeus of the late archaic period, the Egyptian bronze cat of the twenty-sixth dynasty, the Crouching or Bathing Venus (from the collection of Sir Francis Cook) the prototype of which was crated by the Bythinian sculptor Doidalsas, the Hellenistic draped figure of a woman which belonged to the famous group of Niobe with her children and recently the most important Greek head of a young woman, a Praxitelean work of the middle of the 4<sup>TH</sup> century B.C. (see illustration)

Also greatly enriched in this year were the galleries of French furniture of the eighteenth century which Mr. Getty purchased from the well known collection of Sir Chester Beatty (England). These acquisitions comprise, in the Louis XV room, a second "*bureau plat*" by Charles Cressent, the black lacquer commode by Joseph Baumhauer, of the same shape and with the same bronze motifs as the already existing one, the set of a sofa and eight chairs covered with Beauvais tapestry of around 1740. The Louis XVI room received the extraordinary "transitional" commode half round, with lattice marquetry, made by Joubert and the inlaid music stand by Martin Carlin. (see illustrations)

Particular thanks for the second edition are due to Professor Cornelius Z. Vermeule who gave valuable information concerning the classical sculptures from English collections on which he is preparing a new edition of Michaelis, *Ancient Marbles in Great Britain*. P. Wescher

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## I. Courtyard

In the center of the courtyard is a marble fountain, decorated at its base with three bronze monkeys, a repetition of the fountain by Giovanni da Bologna (1524-1608), in the Boboli Gardens, Florence.

A number of Roman sculptures decorate the walls of the courtyard. To the left of the entrance (No. 1) an over-life-size statue of the elder Faustina (inscribed on the base: *Faustina senior*)<sup>1</sup>, wife of the Emperor Antoninus Pius, who, after her death in A.D. 141, erected a temple to her in the Roman Forum. The figure, formerly in the collection of the Earl of Pembroke, Wilton House, is very close to the statue of the Empress in the Capitoline Museum, Rome. It has been conjectured that the left hand originally held a cluster of wheat-ears, which would suggest that the Empress was here represented as the goddess Ceres. Faustina the elder was the daughter of the Consul M. Annius Verus; she married Antoninus Pius in 112/15, and became the mother of the younger Faustina, later the consort of Marcus Aurelius. In honor of his conjugal harmony, Antoninus Pius caused coins with the effigy of Concord to be struck after his wife's death. To the right of the entrance (No. 1a) the Torso of a Draped Female Statue in movement. Head and arms are missing and the part of her garment which she was holding up with her left arm has been broken off. Roman copy of the so-called "Trophos" of the Niobid group in Florence which was found in 1583 in the gardens of Sallust in Rome.<sup>2</sup>

On the wall next to the Faustina (west wall) (No. 2): Unfinished head of a philosopher or poet, Hellenistic, 3rd century B.C.

Crouching Venus (No. 13) with Cupid scrubbing her back and a swan on her left side. One of many Roman repetitions of a famous original of the 3rd century which the sculptor Doidalsas created for King Nicodemus of Bithynia. Unusual are the additions of the swan and Eros which recur, however, in other similar replicas in Vienna and Naples.<sup>3</sup>



(No. 3) Statue of Venus. Roman copy after Greek original of the 3rd century. From the collection of Cardinal Mazarin, Paris, as the inscription on the base indicates.<sup>4</sup> (No. 6) Head of a Goddess, Roman Copy of Greek original, 4th century B.C.

On the wall opposite the court entrance (north wall), from left to right: (No. 4) Head of Alexander the Great, Roman copy of the 2nd century after Greek original of the 3rd century B.C.; (No. 5) Venus Genetrix, reduced Roman copy after the original by Callimachus, 5th century B.C.<sup>5</sup>; (No. 14) Large head of a divinity from Asia Minor, around 300 B.C. (No. 7) Relief, restored, Triumphant Return of Dionysos from the East, Roman, 2nd century (from the collection of the Earl Fitzwilliam); (No. 8) Marble ornament from a temple, Roman, 1st century B.C.; above (No. 9) Alabaster lion's head, Roman, 1st century B.C.

(No. 10) Over-life-size statue of Hercules (the famous Lansdowne Hercules), Pentelic marble, Roman copy after a celebrated work by Scopas, the great Greek sculptor of the 4th century B.C. Found in 1790 near Hadrian's villa at Tivoli. That the Emperor Hadrian (A.D. 117-138) had copies made in Greece of original Greek works accounts for the excellence of this statue which Waagen (*Art Treasures in Great Britain*, II, 1854) called "one of the most important statues of Hercules that we possess. The character of the head is remarkably noble, and the forms very vigorous." According to Michaelis (*Ancient Marbles in Great Britain*, 1882) "...perhaps the most important classical statue in English collections." Reproduced in Furtwängler, *Masterpieces of Greek Sculpture*, 1894; Charbonneaux, *La Sculpture Grecque*, 1953; Rodenwaldt, *Die Kunst der Antike* (Propylaen Kunstgeschichte), 1927; Gisela M. A. Richter, *The Sculpture and Sculptors of the Greeks*, 1941, fig. 707, pp. 180, 274. The finest characterization of the statue is given by L. Curtius, *Die Antike Kunst*, II, 1938, p. 407.

In the doorway to the right, which leads to the entrance of the Museum (Nos. 11 and 12), two female busts by Hiram Powers, American, 1805-1873.

## II. Entrance Hallway

At the far end opposite the entrance door: (No. 1) "Leda and the Swan" (from the collection of the Marquess of Lansdowne)<sup>6</sup>, Roman copy after Greek original of the first half of the 5th century. Found in 1775 on the Palatine, in the Villa Magnani. The famous original of the group exists in several copies and is attributed to Timotheos. It represents Leda protecting the Swan from the Eagle of Zeus, as described by Euripides. This earlier conception differs from the later, amorous interpretation of the subject in the Hellenistic age and the Renaissance. To the left of it (No. 19) head of a youth (Ephebos) in the style of Polyclitus, 5th century B.C.; to the right (No. 2) Head of Hermes, Roman copy after Praxitelean type of the 4TH century B.C.

Right of Gallery entrance (No. 20) the portrait head of a beautiful young woman with a "mellon" hairdo, original Attic work of Praxitelean character and extraordinary quality, middle of the 4th century B.C. The roughly worked rounded base of the neck indicates that the head was originally set into a figure statue separately (as is most often the case with Greek marbles, see No. 1A in Courtyard) and a later copy of the whole figure in the Vatican Gallery shows that it belonged to a draped full length statue. (No. 3) Glass case containing a terracotta bust of Cybele, south Italian, 5th century B.C., and several Tanagra figurines, 4th century B.C. These genre figures were first found at Tanagra in Boeotia; they are graceful products of a provincial art which echoed the great sculpture of Athens at the time of Praxiteles. There are also two marble doves, Greek, 4th century B.C., probably from an altar decoration. (No. 4) Sepulchral stele of Myttion, Pentelic marble, rare Attic work of the beginning of the 4th century B.C. (from Lord Elgin's collection at Broom Hall, Scotland). The top of the tombstone is inscribed with the name of the girl, Myttion, who carries a dove in her left hand; she wears a long-sleeved coat. (No. 5) The Cottenham relief, fragment of a sepulchral relief depicting a youth (Ephebos) leading a

horse, Pentelic marble, Attic, about 485 B.C. Found at Cottenham near Cambridge in 1911, and published by the former owner, A. B. Cook, *Journal of Hellenic Studies*, 1917, Vol. 37, p. 110. Exhibited, Burlington House, 1946.<sup>7</sup> Exquisite workmanship of the period of the Parthenon frieze.

(No. 6) Large, sepulchral relief of Theogenis, Nikodemos and Nikomaché, Pentelic marble, Attic, 4th century B.C. (from Lord Elgin's collection at Broom Hall, Scotland). Excellent example of the great Athenian art of tomb sculpture in which a tragic subject—the departure of the dead—is treated without pathos, but with elegiac calmness and deep sentiment. The composition has the fine balance and exquisite harmony of the best epoch of classical art. (No. 7) Glass case containing two fine small Attic vases, a black-figure oenochoe, 6th century B.C., and a red-figure hydria, 5th century B.C.; two bronze statuettes representing Aphrodite (3rd and 2nd centuries B.C.),<sup>8</sup> a silver ampulla and small Attic bronze horse of the 4th century B.C. A rare object is the armless figure of a marble goddess, Greco-Babylonian, 4th-3rd century B.C. (No. 13) Bronze statuette of Venus from Syria, 1st century B.C.

In the next glass case (No. 8) three smaller marble sculptures, from left to right: "Resting Hercules" after Lysippus, Roman work, 2nd century; Male Torso, Hellenistic, 2nd to 1st century B.C.; Half-length Figure of Venus, Hellenistic, 3rd century B.C.

Opposite, on the left side of the entrance, glass case (No. 9) with Bronze Statuette of Goddess of the Ptolemaic period, showing a mixed influence of Greek and Egyptian art; god Nefer-Tum and concubine of the preceding Saitic period.

Next to it on the south wall (No. 10) Nude Female Torso of great beauty in the turning of the body, Greek Hellenistic work, 3rd century B.C., derived from the Dancing Menad by Scopas.

(No. 11) Small Bronze Statuette of the Greek supreme god Zeus, said to have been found at Piombino in Italy. This extremely rare and well preserved bronze figure originated at the end of the archaic period around 500 B.C. and reveals in its stylization of beard and folds certain similarities with

Etruscan bronzes of the period, though according to authoritative judgment it is of Greek workmanship and close to bronzes found at Olympia.<sup>9</sup> (No. 12) Egyptian Bronze Cat representing the goddess Bast wearing necklace and sacred eye amulet, twenty-sixth dynasty (665-525 B.C.) or Saitic period.

On the other side of the staircase: (No. 14) Torso of a Koré (female votive figure), Parian marble, rare archaic Attic work of the late 6th century B.C., similar to a group of Korai in the Museum of Athens, (from Lord Elgin's Collection at Broom Hall, Scotland).

The walls of the hallway are decorated with four excellent examples of Oriental carpetry: (No. 15), the light-colored one is a so-called "Polonaise" rug, a name attached to them when they first became known at the Paris exhibition of 1887 where they were sent from the Czartorisky Collection, Poland; later it was found that they were of Persian origin made at the Imperial manufactory during the first half of the 17th century and sent as gifts to many European courts. The color combination of these silk rugs, the light blue, the pure green and rare orange and brown are delightful in their freshness and soft brilliancy. The two large rugs (Nos. 16 and 17) with brilliant red ground are so-called Isfahan, a name better replaced by that of Herat, as rugs were not woven in Isfahan at that period (late 17th century). These rugs were the most popular of the early Persian rugs, many being made for European export. (No. 18) The Smaller hunting rug, on the north wall, is a characteristic animal carpet from India, probably woven at the Imperial looms of Lahore at the time of Shah Jehan (1628-1658), the design much under Persian influence, but the composition more regular and the color in two shades of claret red differing from the Persian prototypes.

The stairs from this hallway lead through the Louis XVI room to a small adjoining gallery which continues the Antique collection with some Roman sculptures and art objects from the early Republican to the late Imperial era.

### III. Roman Room

The floor (No. 1) is covered with a mosaic found in France, but of Roman workmanship, of the 2nd or 3rd century. The rise of mosaic floors composed of small colored stones and sometimes of bits of glass bedded in plaster goes back to the Orient and was developed in Hellenistic times especially in Alexandria. In Rome and other parts of Italy and in the Roman provinces it was introduced during the Republican and later periods, the best known being the mosaics of Pompeii. The pattern in our floor with a bust of Orpheus in the center and female heads in the corners (perhaps referring to the seasons) shows partly Roman, partly (in the animals) Oriental influence. The centerpanel in color, the borders in black and white.

At the end wall of this room in the center (No. 2) a torso of Venus, Roman copy after an original by Praxiteles or Euphranor (Greek, 4th century B.C.); other versions in the Prado, Madrid, and in Naples.

To the right (No. 3) a fine bust of Livia, wife of Augustus (27 B.C.-A.D. 14). To the left (No. 4) bust of Agrippina the Elder, wife of Germanicus (41-54), and grand daughter of Augustus.

On the left wall (No. 5) : excellent Roman male portrait, of the 3rd century, in gray marble. Opposite (No. 6) : remarkable portrait bust of an old man, Hellenistic, late 1st century (the twisted mouth of excessive realism).

On the left wall, nearer the entrance, on a stand two small marble heads: left (No. 7) Portrait of a Boy, possibly Julio-Claudian period, or 3rd century; right (No. 8) Roman or Hellenistic Head of a Girl, 2nd century. Center: Hellenistic relief of a pan-pipe playing bacchante (No. 11)

To the left, near entrance (No. 9) Hellenistic Head of a Young Maiden, 2nd century B.C.

To the right near entrance (No. 10) : Glass case containing Roman glass of 1st and 2nd centuries; on the lower shelf: group of silver objects, mirrors, bracelet, spoon, etc., found in France and of Frankish origin in imitation of Greek and Roman art objects, 5th century A.D.

## NOTES

- <sup>1</sup> See F. Poulsen, *Greek and Roman Portraits in English Country Houses*, p.91, no.76, and M. Wegner, *Die Herrscher Bildnisse in Antoninischer Zeit*, 1939, p.166 with a list of all the known portraits of Faustina of which that in Dresden (fig.10) shows the closest resemblance to ours.
- <sup>2</sup> See the reconstruction of the group by A. Milchhöfer in G. Richter, *The Sculpture of the Hellenistic Age*, fig. 263. Acquired by Mr. Getty summer 1954 in Florence.
- <sup>3</sup> From the collections of Sir Francis Cook, Doughty House, Richmond, Lord Anson and Cavaceppi, acquired by Mr. Getty in 1955.
- <sup>4</sup> According to other replicas, Louvre, Paris, Capitoline Museum, Rome, Aphrodite was holding her right hand in front of her breasts.
- <sup>5</sup> From the Canessa collection where it was completely restored with head, arms and drapery after the Louvre or other replicas.
- <sup>6</sup> Found in the first half of the eighteenth century in the ruins of the Imperial Palace in Rome, see C. Z. Vermeule, *American Journal of Archaeology*, 1955, p.148. In all other replicas such as Copenhagen, Clifton Hall, etc., the head of Leda is turned upwards to the right apparently looking at the eagle threatening the swan.
- <sup>7</sup> See J. Chittenden and Ch. Seltman, *Greek Art*, a commemorative catalogue of the exhibition 1946, no.45.
- <sup>8</sup> The type of Aphrodite holding up her headband as she appears in the left figure originally formed part of a group of Aphrodite Castigating Eros or Aphrodite Defending Herself Against the Attentions of a Satyr. As most of the known examples ours too was found in Asia Minor.
- <sup>9</sup> cf. Winifred Lamb, *Greek and Roman Bronzes*, pl.28 and p.88. Acquired by Mr. Getty in London, 1955.

Retracing our steps to the hallway we now enter

## IV. The Picture Gallery

### A. Italian Schools

At the time when religious painting was still the rule in 15th century Italy, there existed one field in which the artist could follow his own romantic inclination for narrative, historical or mythological subjects: the decoration of furniture, especially of chests, which at that period took the place of the later commodes or our closets. Such a front panel from a chest (Cassone) is the large oblong painting (No. 4), representing a battle scene, possibly before the walls of Troy. The painter is related to PAOLO UCCELLO (1397-1475), the great early Renaissance master of Florence who became famous through his

studies in perspective. The forceful movements of the figures, their foreshortenings and the perspective efforts in the design of the buildings, besides the strong local colors—cinnabar and pink in costumes and architecture—point to his style. The picture was executed about 1440 in Florence at a time when the medieval principle of front plane relief was just beginning to be replaced by a more decided depth movement, as the background with the charming harbor scene on the left and the city to the right with the carefully designed retreating walls show.

The other storied paintings in our Italian series are of the religious kind: The "Madonna and Child with an Angel" (No. 3) by LORENZO DI CREDI (1456-1537) from the end of the century (ca. 1480), formerly in the Munich Pinakothek, is an early work by this popular artist. It shows the connection with his master, Verrocchio, in the design of the Virgin and Child which is based upon the Pistoia altarpiece, a work begun by Verrocchio and finished by Credi. The Verrocchiesque Madonna type was also used by Leonardo da Vinci, a co-pupil of Credi in Verrocchio's workshop, in his early "Madonna with the Flower-Vase" in Munich. The delicate color scheme of the Madonna's dress—light blue, red, and pale violet—is influenced by the young Leonardo, but turned slightly into sweetness in Credi's composition. Interesting is the northern landscape with a water mill to the right which Credi took over from a Madonna picture by Memling in the Medici collection (now Uffizi).<sup>1</sup>

The great tradition of Siena, that other center of mediaeval Tuscan painting, revived after the middle of the 15th century but—contrary to the Florentine Renaissance—still clung to the Gothic mode with its lyrical and decorative quality. A typical work of this later Sienese school is the unusually large altarpiece on the stage (No. 7), representing the Nativity in a strange rocky landscape.<sup>2</sup> It was painted by BENVENUTO DI GIOVANNI who was active in and around Siena between 1455 and 1517. Unusual is the predella painted on the same panel as the altar and representing in the center Christ in the tomb,

to the left S. John the Baptist, and to the right a Carthusian Saint. Benvenuto di Giovanni's somewhat rigid style was formed under the influence of such masters as Lorenzo Vecchietta and Matteo di Giovanni.

As his assistant and close follower, working with him in his later years, his son GIROLAMO DA BENVENUTO (1470-1529) created the smaller Nativity (No. 5) resembling in composition that of Benvenuto di Giovanni. With the childlike blonde Madonna, the naively gesticulating Child, the animals with their human lineaments, the landscape filled with charming scenes, the painting has much of the fairy-like character of many Sieneese paintings. We can well understand that the conception should appeal to the pre-Raphaelite taste of Burne-Jones, who was at one time the owner of the painting.

In portrait painting, the individualism of the Renaissance broke most decidedly through the barriers of religious art, as we can observe in the two characteristic works of the early 16th century in our collection, created in one of the great centers in this field, in Venice. Giorgione and Titian, the leaders, derived from Giovanni Bellini, the greatest painter in Venice of the 15th century.

BARTOLOMEO VENETO (ca. 1480-1530) first followed Giovanni Bellini, before he went to Milan where he painted his strongest portraits. The "Lady Lutanist" (No. 1) was formerly considered a portrait of one of the ladies at the court of Milan, but is more likely an idealized representation of music, because one of the many versions is characterized by a nimbus as S. Cecilia, the patroness of music.<sup>3</sup>

The Portrait of a Jeweller (No. 6) by LORENZO LOTTO (1480-1556) shows the subdued color, soft atmospheric treatment and poetic quality of the Giorgione school but with that strong individuality for which this artist has been long recognized. His works have become particularly popular through the great Lotto exhibition of 1953 at Venice where this painting was shown and acquired.<sup>4</sup>

Venice developed by the middle of the century its own pictorial style, different from the Florentine and Roman schools,



and expressed in the art of her three great masters, Titian, Paolo Veronese, and Jacopo Tintoretto. TITIAN's "Mary Magdalene in Penitence" on the left to the stage (No. 22) originated around 1561-65 when King Philipp II of Spain acquired the most important paintings from the master who in turn had to paint replicas for his other patrons desirous to own the the same subjects as the King. The landscape background of our painting differs entirely from the other versions in Leningrad, Madrid and Naples and shows particularly that very free and mature technic of Titian's later years.<sup>5</sup> Paolo Veronese and Tintoretto produced with equal verve and facility those wonderful large-scale decorations which still contribute to the splendor of the city as well as the most individual portraits which were commissioned by the nobility and the magistrates. PAOLO VERONESE's Portrait of a Boy (No. 16),<sup>6</sup> on the table at the window, shows the silvery color and aristocratic attitude which are typical of all his portraits; while TINTORETTO's Doge Girolamo Priuli (No. 19), at the end of the north wall, has the freedom of brush-stroke and strongly pronounced character which were that master's distinguishing features. According to the documents Tintoretto's Doge portrait was painted in 1560, and, as usually, in two official versions. Convincing likeness connects our painting with that of the same Doge at the Detroit Institute of Art which, however, may have been painted a few years later.

Tintoretto was most admired for the large, and sometimes enormous, canvasses of allegorical, historical, mythological and religious subjects by which he embellished the palaces and churches everywhere in the Venetian territory. The Allegory of Vanity (No. 18), to the right of the stage, undoubtedly once formed part of such a decoration of a large room or hall, where, to judge from its foreshortening, it must have been placed high up on the wall near the ceiling to be seen from below. The Toilette of Venus (No. 17)<sup>7</sup>, on the other hand, was conceived as an easel picture like the earlier version of this theme by Titian (National Gallery, Washington, D.C.) upon which its unusual composition is based. In its almost mono-

chromatic palette without local colors, as well as in its intricate arrangement, this picture represents the later style of the master, painted some twenty years after the Allegory.

#### B. *Flemish and Dutch School*

Since the days of Jan van Eyck, portraiture flourished in Flanders to such an extent that a painter from Sicily, Antonello da Messina, went there around 1450 to study its oil technique and rendering of individual character. It reached a new height when in the sixteenth century the Renaissance invaded Flanders in the work of such painters as Jan Gossaert, Quinten Massys and their followers. The Portrait of a Young Man With a Red Cap (No. 20, on the table to the right of the entrance) belongs to this period of around 1525-1530 and with its smooth well modelled forms is most probably the work of a painter of Antwerp, then the center of Flemish art.

The large canvas with the "Suicide of Queen Dido" (No. 21), center of north wall, was painted by SIR P. P. RUBENS a few years before he died (1640) and was still to be found among the works in his studio when the inventory of his estate was compiled.<sup>8</sup> The subject, well known to the painters since the early Renaissance, is based upon Virgil's poem of the *Aeneid* telling how the widowed queen of Carthage fell in love with Aeneas when he arrived there on his wanderings from Troy to Italy. After he left her in despair and remorse she had a pyre built, placed the wooden effigy of her deceased husband on the matrimonial bed atop the pyre and killed herself with Aeneas' sword. In contrast to Italian representations, Rubens only indicated the pyre by a burning torch, but emphasized the gloom of the scene in his somber colors and landscape.

While the Italian paintings even in the reduced size of easel pictures preserved something of the monumental style of church frescoes, the Dutch paintings appear intimate works to be painted for small rooms and close view, in conception approaching modern photography and therefore easier to be understood. Instead of the clear silhouettes and cool colors of the Italian paintings, the outlines of the Dutch ones are enveloped

in deep shadows; their composition is built upon contrast of light and dark; their colors are richly glowing beneath a warm golden brown tone, and a mysterious life penetrates the large spaces of half-shadows which fill every corner of the rooms.

No influence of church or of earthly authority exists here; the individual with his small group of friends triumphs over outside ruling powers. In wars of endless duration the Dutch had liberated their country from Spain; now they lived peacefully in their modest homes celebrating with full enjoyment their independence of life.

Now and then traces of the time of war are still shown, as in the soldier scene (No. 13) by JACOB DUCK (ca. 1600-1660) a follower of the boisterous Frans Hals school, or in the excellent portrait of an officer who proudly wears his richly embroidered uniform (No. 12), by BARTHOLOMEUS VAN DER HELST (1613-1670). But in both instances the pleasure in the gorgeous panoply of their costumes is stronger than the worry about a war which has been almost won. And the rich costume, almost photographically reproduced in all its materials and details, of the wealthy young lady in the portrait (No. 15) by NICOLAES ELIASZ PICKENY (1591-1655) of Amsterdam, furthermore indicates that the Dutch Protestant citizens did not give place in luxury to the French or any other nation. Most of the paintings which belong to the height of Dutch art, were created in times of peace, after the Westphalian treaty, and exude the happiness of safe surroundings. This happiness is clearly expressed in the entertaining group of a well-to-do burgher family (No. 11) by CORNELIS DE MAN (1621-1706) where the people on the occasion of being painted have donned their best clothes and are represented dining at a good table. The interior here depicted furnishes an example of the manner in which the wealthier Dutchmen lived: in low rooms, with tiled floors, whitewashed walls decorated with contemporary paintings in simple black frames, the windows closed with shutters in the lower sections, the heavy furniture made out of oak, the high closet inlaid with dark mahogany, and decorated on top with imported Chinese porcelain.

Also the poorer classes participate in this pleasure of living, as we see it in the painting (No. 10) by JOOS VAN CRAESBEECK (ca. 1606-1654), the best pupil of Brouwer. Here workmen divert themselves in the inn after work, playing cards, smoking and drinking in company of women who relish such stimulants no less than they. The cosy atmosphere of the interiors is transferred into the street scenes (No. 14). In the painting by JACOBUS VREL (active 1654-62)<sup>9</sup> the narrow streets are shut in like courtyards from all sides by the small brick houses and their windows with white frames appear like paintings on the wall of an inside room. The people are moving quietly, not filled with the excitement of modern street-life, but taking their time in conversation with neighbors or shopkeepers. Jacobus Vrel is one of the rarest of the minor Dutch painters. No documents about his life and activity have been found. Thoré-Burger, the French critic who in the sixties of the last century rediscovered Vermeer, included Vrel's paintings within the work of the great master to whom they are only distantly related, belonging possibly to the same Delft or to the Haarlem school.

Although the Protestant churches of Holland have in reality a severe and cold appearance, they take on in the Dutch 17th century representations such as our painting (No. 8) by ANTHONIE DE LORME (ca. 1610-1673) the warmth of the private houses, thanks to the golden brown shadows, the sunlight effects, and the addition of casual visitors, here consisting of some people in elegant dresses and others in colorful peasant costumes. De Lorme was the leading painter of church interiors—a special branch in Dutch art—at Rotterdam where he usually painted the main church of S. Lawrence, also shown in our painting.

The life size portrait by THOMAS GAINSBOROUGH (1727-1788) north wall, opposite entrance, represents his friend James Christie, the founder of the famous London auction house bearing his name (No. 20).<sup>10</sup> It was painted in 1776 and given to the sitter by the artist to be hung in the main auction room — where it indeed remained 150 years. Compared to the

Dutch portraits of the 17th century (Nos. 12 and 15) in Gainsborough's masterpiece the outlines are dissolved, the technique is transparent and fluid, and the execution has the easy, sketchy character of modern impressionistic painting. In contrast to the solid and earthly Dutch manner, we see here the expression of a culture of elegance and *noblesse* which has many affinities to 18th century French art, bringing us to the periods represented in the Louis XV and XVI galleries.

- <sup>1</sup> See B. Degenhart, *Münchener Jahrbuch*, 1932, p.95.
- <sup>2</sup> Formerly van Gelder Collection, Brussels. See R. van Marle, *The Development of the Italian Schools of Painting*, vol.XVI, pp.44-46, fig.235.
- <sup>3</sup> Brera Museum, Milan; see also Ph. Hendy, *Catalogue of the Gardner Museum, Boston*, pp.28-30.
- <sup>4</sup> Formerly R. von Kaufmann Collection, Berlin. See B. Berenson, *Lorenzo Lotto*, 1895, p.118; A. Venturi, *Storia dell'arte italiana*, 1929, vol.IX, 4, p.114; Catalogue of the Lorenzo Lotto Exhibition, Venice, 1953, no.33.
- <sup>5</sup> From Otto Gutekunst collection, London.
- <sup>6</sup> Formerly Baron von Hadeln, Venice. Reproduced *Art in America*, 1927, p.251. The same youth in full length, accompanied by a greyhound, at the Metropolitan Museum of Art, New York.
- <sup>7</sup> Formerly Collection William Graham and Lady Horner, Yellis Park, Somerset. See *The Unknown Masterpiece*, edited by W. R. Valentiner and L. Burchard, 1927, no.27; and E. von der Bercken, *Jacopo Tintoretto*, 1942, no.237, fig.148.
- <sup>8</sup> From the collections Viscount Middleton, Sir Henry Farrer, Alan Beeton, acquired by Mr. Getty in 1955. First shown at the Loan Exhibition of works by P.P. Rubens at Wildenstein Galleries, New York, 1951.
- <sup>9</sup> All the smaller genre paintings such as those by J. Duck, C. de Man, J. Vrel, J. van Craesbeck and A. de Lorme came from the well known collection of Adolph Schloss, Paris, sold December 5, 1951 (Galerie Charpentier). The painting by C. de Man is described by C. Brière-Misme in *Oud Holland*, 1935, p.23; the Street Scene by J. Vrel in her article in *Gazette des Beaux Arts*, 1936, p.109, fig.3.
- <sup>10</sup> See W. Roberts, *Memorials of Christie's*, 1897, vol.1, p.2; L. Armstrong, *Gainsborough*, p. 193; James Greig, *Gainsborough*, p.123; and William T. Whitley, *Art in England 1800-1820*, p.65.

## V. The Louis XV Room

The gallery has been transformed into a "period-room" complete with Louis XV wall paneling and bracket lights, rock crystal chandelier, tapestries, and furniture.

The five large tapestries which cover most of the walls and give the room its festive appearance are woven after designs by the famous court painter François Boucher (1703-1770). They belong to two different series: the one opposite the entrance (No. 1) forms part of the series called "The Loves of the Gods" which consists of nine pieces and was executed at the royal Beauvais factory from 1749 on<sup>1</sup>. The motif of this unusually large hanging combines two subjects in one, namely, "Jupiter and Antiope" at the right, "Ariadne and Bacchus" at the left side.

The four other tapestries, also woven at Beauvais during the directorship of J. B. Oudry and F. Besnier (1735 to 1753), belong to a series called "The Story of Psyche" which consists of five pieces. The largest one to the right is the first of the set and represents "Psyche's Arrival at Cupid's Palace" (No. 2). It is followed by the one to the left of the entrance representing "Psyche at her Toilet" (No. 3). The two remaining pieces show "Psyche Abandoned by Cupid" who, betrayed by her curiosity, is vanishing heavenward (No. 4), and, hanging opposite the staircase (No. 5), "Psyche at the Basket Maker," a motif which La Fontaine added in his "Fables" to the antique myth. The coat-of-arms of Bourbon and Navarre in the upper center of this last piece indicates that this set, as most of them, was woven for a member of the royal family.

The suite consisting of sofa and two armchairs (Nos. 6 to 8) at the right end of this gallery underneath the tapestry with "The Arrival of Psyche" dates from about 1725-1730 and shows the capricious Regency style. Seats and backs are covered with tapestries woven at the Royal Gobelins factory after designs by Claude Audran and Jean-Baptiste Oudry, displaying parrots and other birds, a monkey with a fiddle, a leopard and human and animal grotesques between floral scrolls. There are

only two other canapes known with a variation of this arabesque composition of parrots and fruits, (one in the Gustave de Rothschild collection, Paris), while in the famous set from Versailles at the Louvre the center group of monkey or parrots has been replaced by figures of the Greek gods.<sup>2</sup>

The suite of a sofa and four chairs<sup>3</sup> on the opposite end of the gallery (Nos. 9 to 11) is remarkable for its carved gilt frames which were made and stamped by the then best-known specialist for woodcarving of this kind of furniture, Jean-Baptiste Tilliard (in the permanent service of the crown since 1729).

The luxurious furniture in this room originated entirely in the period between 1720 and 1770, that is, at the time of the Regency and of Louis XV. Great changes were taking place in the decades after the death of Louis XIV (1715) and reflected in the arts and in the style of living. As in painting, sculpture, architecture, the change became also noticeable in furniture. The general tendency led away from the stiff, theatrical pomp which marked the Louis XIV period, to the more elegant and intimate forms of the rococo. With a greater purity of design of the bodies developed the art of the woodwork and of the inlaid ornamentation for which all sorts of new woods were employed. The rich use of colored woods and of the lacquer technique imported from the east simultaneously caused a reduction and refinement of the bronze mounts.

The earliest pieces of furniture in this gallery are the two large library tables, Nos. 12 and 15, and the two commodes, Nos. 13 and 14.<sup>4</sup> They are veneered in a so-called "jeux de fond" or quartered trellis marquetry of rose, satin and king wood which sprung up during the Regency, was much in use in the early years of Louis XV and lasted till about the middle of the century. The tables are the work of Charles Cressent (born 1685, master from 1719), who was then the most famous cabinetmaker and appointed as such to the court by the Regent Duke Phillippe of Orleans (1715-1723). With their opulent bronze mounts forming the structure of the furniture and emphasizing the corners by sculptured human and gro-

tesque heads, the tables are most characteristic of the craftsmanship of Cressent who began as a sculptor and designed and cast his bronzes himself. Motifs of his workshop also occur in the ormolu with a group of playing children and the long en-dive branches rising from claw feet on the commode (No. 13) in the right-hand corner.

Other cabinetmakers—following the rules of the guild—employed for their bronze mounts the collaboration of sculptors like Jacques Caffieri (1678-1755) whose splendid designs can be seen in the four large bracket lights (Nos. 35-38) or of Juste Aurel Meissonier whose fanciful design appears in the ormolu mounts of the two powder-blue Chinese Vases (Nos. 28-29). In the commode, No. 14, the Regency style still prevails in the stilted shape and the comparatively heavy legs and ormolu plaques chased with grotesque masks in foliage at the three sides. The lower part up to the top drawer repeats almost literally the design and bronzes of a well known commode by André-Charles Boulle at the Louvre (Charles Dreyfuss, *Le Mobilier Français*, I, pl. 4). The work may have actually been executed in Boulle's studio and later taken over and finished by Charles Michel Cochois who stamped it. Cochois was received as master of the guild in 1737 and was active in the following three decades. But in a number of his known works he continued to cling to the conservative forms fashioned by the old André-Charles Boulle (died 1732) and his sons.

The further development towards the graciously curving forms of the Louis XV period can be followed in the three commodes, Nos. 18, 19, 20, the black lacquer corner cupboard, No. 21, and particularly in the different writing and reading desks and work tables as Nos. 22, 23, 24, and 26. The large commodes, Nos. 18 and 19, opposite the entrance, one in tulip and king wood, the other in black and gold lacquer, have an almost exact replica in two richly ornamented marquetry commodes of the National Gallery Washington,<sup>5</sup> signed "*Joseph*" (Baumhauer), and are undoubtedly also the work of this well-known master. With their bombé or belly-shaped body and their cabriole legs they show, as also the large double-desk, No.



22, the classical Louis XV type of a certain robust and representative character which we may compare to Nattier's and Boucher's contemporary painting. The corner cupboard signed by Jacques Dubois (No. 21) and the lacquer commode by the master, *B.V.R.B.* (No. 20) manifest, on the other hand, the refined taste promoted by the King's Favorites, the Marquise de Pompadour and Du Barry, which we may find in the paintings of J. B. Le Prince or J. B. Huet. Around 1750 to 1760 this prototype of French furniture had reached its pitch in beauty, elegance and perfection and became famous all over Europe. At the same time Paris attracted the best cabinet-makers from other lands, especially from Germany and the Low Countries.

In the exquisite reading and writing table, No. 24, we have one of the great furniture pieces designed and executed by Jean-François Oeben (1710-1763), who then directed the most successful shop in Paris. He became the teacher of a whole generation of famous cabinetmakers like Riesener, Carlin, Leleu (see Louis XVI gallery, Nos. 9, 15, and 14) and was appointed as the King's cabinetmaker in 1754. Madame Pompadour preferred his furniture to all others and sponsored him wherever she could.

Oeben had learned the trade of locksmith before he changed to cabinetmaking, and it was his invention that introduced automatic mechanisms into furniture, such as sliding desks or drawers, opening—as in this small reading table—mechanically with the turning of a key. Oeben was also celebrated for his beautiful marquetry work in which he inserted naturalistic flowers like tulips, roses, etc., instead of the mere stylized ornamentation.

A leading cabinetmaker contemporary to Oeben was the master who signed his furniture with the initials "*B.V.R.B.*"<sup>6</sup> Four pieces show the wonderful skill of this master: the large, extremely beautiful double desk in tulipwood (No. 22) with its splendid marquetry ornamentation of oak leaves outside as well as inside, from the Duke of Argyll Collection, Scotland; the similar smaller writing table (No. 23) in front of the sofa to

the left; the commode in black and gold lacquer (No. 20) to the right of the entrance; and the small delicate work table for ladies in green and gold lacquer with inlaid Sèvres porcelain plaque (No. 26). The latter resembles closely one in the Louvre and a pair in the Kress collection (formerly Lord Hillingdon). Other salon furniture by our master similar to that of which the large double desk (No. 22) once formed a part is known in a number of great collections, such as for instance the signed table at the Cleveland Museum, and allows us to conceive an image of a truly royal interior of the period.

Jacques Dubois who signed both the charming writing cabinet in red and gold lacquer with hunting scenes in Oriental style (No. 27), and the black lacquer corner cupboard (No. 21),<sup>7</sup> became master in 1742 when he was nearly fifty (he died in 1763). In these years he was one of the best royal cabinet-makers, entitled to add the King's lilies to his stamp. Chinese lacquer furniture was already in fashion during the late Louis XIV period, but lacquer boards were to a large extent imported from the Orient. Not until 1730 to 1740 had the French cabinetmakers, under the leadership of the brothers Martin, learned all the secrets of Chinese varnishing. The two lacquer pieces by Jacques Dubois give evidence of both these facts, the red lacquer boards of the writing cabinet being imported and of Oriental origin, while the lacquer of the corner cupboard shows the more refined French "Chinoiserie" style.

We return upstairs to the Louis XVI room south of the entrance hall, taking notice on the way of the staircase with its original Louis XV bannister in richly decorated bronze and with a magnificent ram's head at its lower end.

## VI. The Louis XVI Room

Around 1760 the first signs of a reaction against the curved rococo appeared in both architecture and interiors in a return to what was then considered antique simplicity. Pompeii and Herculaneum had just been excavated (1745) and the excitement generated by these archeological discoveries inspired artists and art lovers alike. Two of the most ardent promoters of this new style were the Count Caylus and the Marquis de Marigny, the brother of Marquise de Pompadour and superintendent of all the arts. As this style reached the height of its fashion under Louis XVI, it was named after him. The Petit Trianon at Versailles, built in 1765 to 1768 was the first complete example of both architecture and interiors in this new style.

The carved green and gold painted paneling of our Louis XVI gallery (No. 1) dates a dozen years later and came from a palace similar in type to that built by the architect Bellanger in 1777 for the King's brother, Count d'Arthois in Bagatelle.

Only the three tapestries in this room are somewhat anterior to this period. The one on the west wall (No. 2), a so-called "Chancellerie," was woven at the Gobelins factory and in the shops of Le Blond, de la Fraye and Mommorqué as one of six large pieces 1728-1730 after a design by G. L. Vernansal and Claude Audran for the Chancellor Chauvelin. It had been customary for the King to present Gobelins tapestries as a gift to each of his new chancellors. The design followed a traditional pattern in which the coat-of-arms changed into that of the new chancellor, in this case Chauvelin.

The two tapestries at the entrance wall (Nos. 3-4) were woven at Beauvais after cartoons by François Boucher. Reduced in width, they belong to a set of fourteen called "Fêtes de Village d'Italie" which was the first set commissioned to Boucher in 1736, reminiscent of his stay in Italy, and first woven for the Hotel Soubise in Paris. The two motifs, entitled "Music" and "The Gardener," represent rococo shepherds in idyllic scenery.<sup>8</sup>

The paintings in this room belong to the Dutch School of the 17th century which was just then rediscovered in France and exerted a considerable influence on such French genre painters as J. B. Greuze and his followers. From left to right: (1) A large Still Life by Willem Kalf, an excellent early work by the greatest of Dutch still-life painters; (2) "The Bath of Diana" by Cornelis Poelenburg; (3) two fine Flower Still Lives by Jan van Huysum; (4) an "Italian Landscape with Shepherds" by Nicolaes Berchem; (5) a small "Landscape with Bathing Women" by Cornelis Poelenburg.

The finely chiseled pair of bracket lights (Nos. 5-6) beside the mirror and the beautiful ormolu mounts surrounding and surmounting with their satyr heads the large dark blue porcelain vase on the backwall to the right (No. 7) were created by Pierre Gouthière, the most celebrated bronze-caster of the Louis XVI period. Gouthière with his many-sided talents produced furniture mounts for cabinetmakers (see Nos. 11 and 12) as well as all kinds of decorative bronze objects. The rare and exceptionally large vase came from the old collections of Count Potocki and Count Lubomirski in Poland whose mutual ancestor acquired it during the Revolution.

In the large commode with curved sides and swell front, inlaid with bronze-studded lattice parquetry (No. 42), underneath the mirror opposite the entrance, and in the small cabinet-commode with tambour shutters and rounded edges but otherwise straight lines (No. 8), we find characteristic examples of the so-called "transitional" period which falls roughly into the decade between 1760 and 1770. As the change to the final classicistic forms did not occur overnight this "transitional" furniture shows features of both the previous and the later styles. The imposing commode (No. 42), one of the most expressive and extraordinary works from the end of the Louis XV period, prepares the later classicistic half-moon commodes with two cupboards in the side, while it still preserves the curvilinear contours of the rococo and its bronzes and marquetry combine equally ornaments of the former and the later period. The heavy body, bronze paw feet and corner busts reveal, at

the same time, a renewed interest in the works of Boulle and Cressent which occurred in this time. The large commode was made by Gilles Joubert, the Royal cabinetmaker who succeeded Oeben in 1763 and for the next eight years produced an ever growing amount of furniture for the Royal "Garde Meuble" and the different castles. In 1769 the commode was delivered as one of a pair for the bedroom of the King's sister in Versailles and on this occasion fully described in the inventory of the "Garde Meuble" under the number found on the back.<sup>9</sup> The small "*en cas*" commode (No. 8) is signed by Roger Vander-cruse called LaCroix who was Oeben's brother-in-law and partook in the change of style although he had long before established his reputation in the finest Louis XV furniture.

The best-known master of this transitional period and the one who contributed largely to the creation of the new style was Jean-Henri-Riesener (1734-1806) who rose from Oeben's assistant to become his true successor. In the large commode in mahogany and satinwood with diamond marquetry (No. 9), left of the window, we see a later replica of one of those masterpieces by which he delighted the aristocratic society of his days. The structure of these commodes is almost always the same: a single door slightly advanced and disguised as the middle panel of a front divided in three sections. In the straight solid body of these commodes Riesener revived models of the 17th century, while at the same time he also produced furniture of the most delicate shapes as we see it in the small signed table to the right of the entrance (No. 10).

The large cylinder-front desk (No. 11) near the window is signed by Bernard Molitor (master in 1787). The two friezes of ormolu decorations are the work of the already-named Pierre Gouthière who usually collaborated with another well-known cabinetmaker, Adam Weisweiler. The cylinder desk was a new kind derived from a model first invented and constructed in the famous desk for Louis XV which was begun by Oeben in 1760 and finished by Riesener in 1769 (Louvre). In the following decade Riesener adapted it to the new clas-

sical taste and all the younger cabinetmakers such as Molitor, Saunier, etc., followed suit.

Weisweiler came, like Oeben, Molitor, and Riesener, from Germany, was received as master in Paris in 1778 and quickly conquered the taste of the court, particularly of Queen Marie Antoinette, by the graceful manner in which he designed and executed his furniture, secretaries, tables, etc., for ladies' boudoirs. The upright secretary, No. 12<sup>10</sup> (from the Rothschild Collection, Vienna), lavishly decorated with ormolu by Gouthière and inlaid with five Sèvres porcelain plaques painted with flowers, is in its general form and its details (note the interlaced stretcher connecting the fluted legs and the two bronze caryatids at the corners) an unmistakable masterpiece by Weisweiler.

This form of upright secretary, called "Bonheur du Jour," which Weisweiler brought to perfection, developed since the beginning of the seventies. In Nos. 13, 14, and 15 we find other similar versions, all signed by well known cabinetmakers who were received as masters in the years 1752, like Claude Charles Saunier, 1764, Jean-François Leleu, and in 1766, Martin Carlin. The upper part of Saunier's secretary can be lifted by two handles on the sides and served as "secrétaire de carrosse" or coach secretary to be carried on journeys. Carlin's secretary (No. 15), which has a near companion piece in the Wallace Collection in London, is especially remarkable for its well-balanced composition and the originality of its design.

Martin Carlin, who furnished, together with Riesener, all the furniture for Marie Antoinette's rooms at Saint Cloud, made, besides the above mentioned secretary, also the two small circular work tables for ladies ("guéridon," No. 16, signed, and No. 18, unsigned) and the music stand in the corner below the staircase (No. 19). Carlin was one of the first to abundantly apply the small inlaid Sèvres plaques painted with flowers which we find in many similar boudoir pieces such as the small writing tables at the Huntington Gallery and the Philadelphia Museum and reading and music stands there and in the Victoria and Albert Museum in London. Yet the mar-

quetry work also continued in new and even more intricate patterns, as the music stand No. 19 demonstrates. Its rather exceptional scroll-marquetry of bright woods was particularly favored by M. Carlin, recurring not only in the cupboards of the secretary No. 15, but also in a number of his other signed pieces. A similar "guéridon à étagère" at the South Kensington Museum, London,<sup>11</sup> bears on its upper Sèvres plaque the date letter 1775 which indicates the approximate period in which our music stand was made.

Another work table (No. 17), with a recessed oval top inlaid by a Sèvres porcelain dish, is signed "Roussell" by which name two brothers were known at this period, namely, Pierre Michel who became master in 1766, and Pierre who became master in 1771.

In the porcelain panels of these secretaries and work tables recur the *turquoise* blue borders which are like a signature of the period. Although the upright secretary (No. 20) to the right of the window may appear alike in style and actually repeats a Louis XVI type, the *royal-blue* porcelain, dotted with gold, in its paneled fall front tells us that it is of a later date, from the beginning of the 19th century, the troubled time of the Napoleonic Wars.

The Beauvais tapestry suite of sofa and ten armchairs (Nos. 22 to 33) was executed at the same period for Eugène Beauharnais, the brother of Empress Josephine, and came from the Imperial Russian Collection. When still there at the castle of Gatschina, the set was completed by a woven screen with a portrait of Napoleon. It thus represents the style which, with the French Revolution, emanated from the Louis XVI period and brought the final triumph of classicism in an imitation of the straight and simple forms of Greek and Roman antiquity.

<sup>11</sup>Three other pieces of this set are at the Los Angeles County Museum, having been given by Mr. Getty in recent years, one repeating the left half of our hanging.

<sup>2</sup>See M. Fénaille, *État Général des Gobelins*, Vol. II, p. 379-80 and opposite plate.

<sup>3</sup>Two of them are to be found in the picture gallery.

<sup>4</sup>No. 12 from the Josse and Chappey collections, Paris. See E. Molinier, *Histoire générale des arts appliqués, etc.*, Vol. III, p. 99, and Mlle. M.-J. Ballot, *Charles Cressent*, 1919, pp. 106, 113 and 136. No 15 was purchased by Mr. Getty in 1955 from

the collection of Sir Chester Beatty, England and was prior to this in the Utteman collection, St. Petersburg. A close repetition of it is to be found at the Huntington Art Gallery, San Marino, California, with variations such as bronze pagodas on the center drawer. The bronze mascarons of a laughing child-Bacchus with vine leaves in his hair recur identically not only in these two tables but also on tables at Versailles and in the Louvre.

<sup>5</sup>Widener Collection.

<sup>6</sup>His real name, Bernard van Riesenbourgh, has only recently been discovered by a French scholar, Jean-Pierre Baroli. This cabinetmaker of Dutch origin was the son of a cabinetmaker and died between 1765 and 1767.

<sup>7</sup>A companion piece is in Mr. Getty's residence.

<sup>8</sup>Five pieces of this same set, including the prominent center panel, and woven 1753-55, are preserved at the Huntington Art Gallery, San Marino, California.

<sup>9</sup>The description of the inventory in the Archives on which the identification is based, reads as follows:

Joubert, 28 Aout 1769, livré par le Sieur Joubert pour servir dans la chambre à coucher de Mme. Louise de France au chateau de Versailles, no. 2556 deux commodes à la Regence de bois violet et rose à placages en mosaïque, ayant par devant 2 grands tiroirs fermant à clé par une seule clé et sur les cotés deux armoires fermant à clé avec une tablette en dedans, les panneaux orné en plein de petites rosettes, les côtés de 2 bustes de femmes couronnées de laurier, porté sur 2 gaines en mosaïque et les corps d'entrée de serrure, boutons, carderons, chutes, rosettes, sous pentes, et pieds ferrés par des griffes de lion, le tout en bronze cizelé et sur doré d'ormolu très riche avec leur dessus de marbre dont un grillote d'Italia et l'autre d'antin, longue 5 pieds et demi sur 24 pouces de profondeur et 24 pouces de hauteur.

<sup>10</sup>Reproduced S. de Ricci, *Louis XVI Furniture*, p. 127.

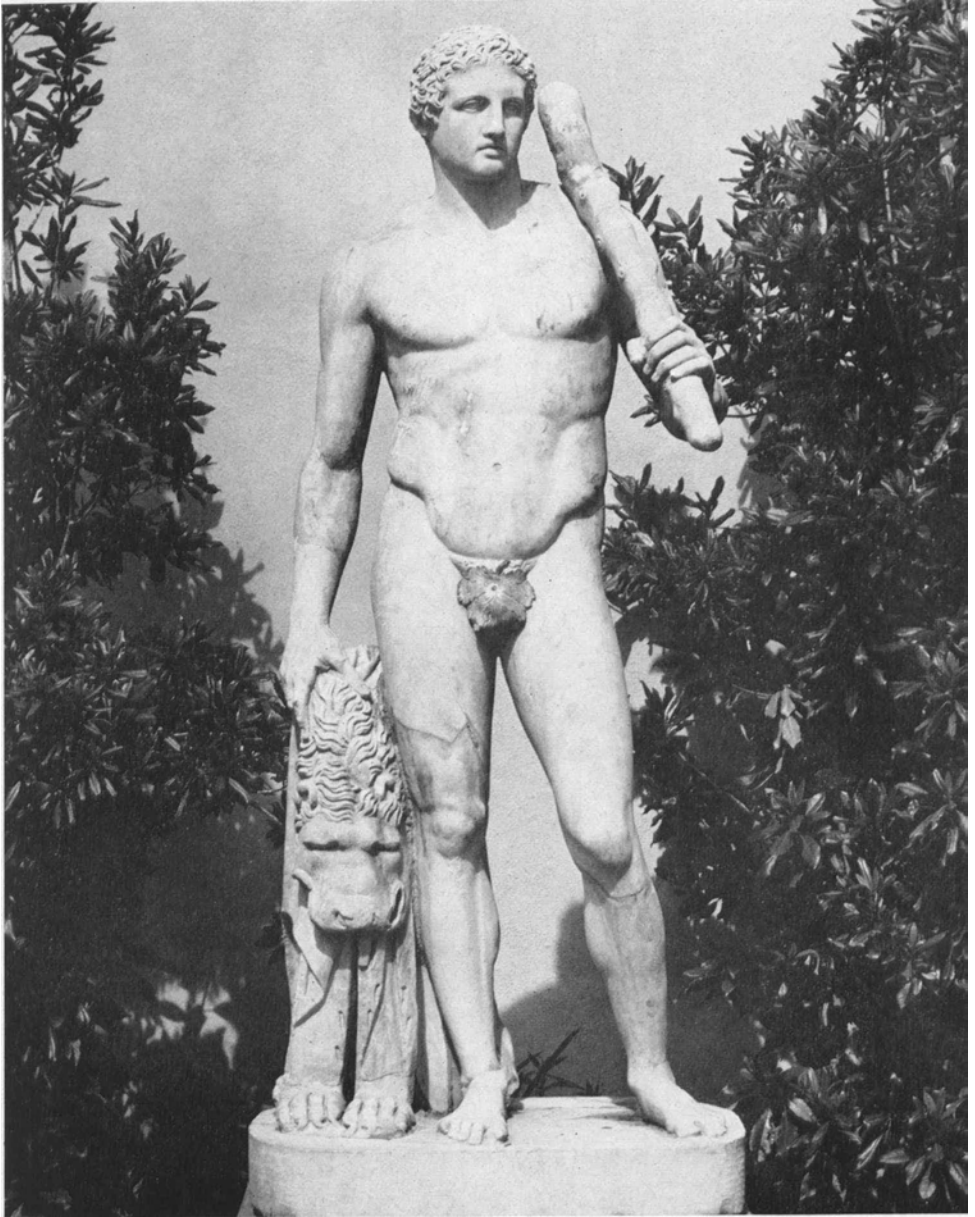
<sup>11</sup>See O. Brackett, Catalogue of the Jones Collection, 1922, No. 44, pl. 28. A signed "guéridon liseuse" was in the former Jacques Doucet collection and is reproduced by Count F. Salverte, *Les Ébénistes du XVIII<sup>e</sup> siècle*, Pl. IX, and S. de Ricci, p. 93. A commode and an upright secretary, both stamped by Carlin, at the Huntington Art Gallery, San Marino, also are ornamented with a closely corresponding scroll marquetry.



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## *Illustrations*

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[No. 10] The Lansdowne Hercules



[No. 14] Torso of a Koré, Attic, late 6th century B.C.



[No. 11] Bronze statuette of Zeus, Archaic Greek, about 500 B.C.

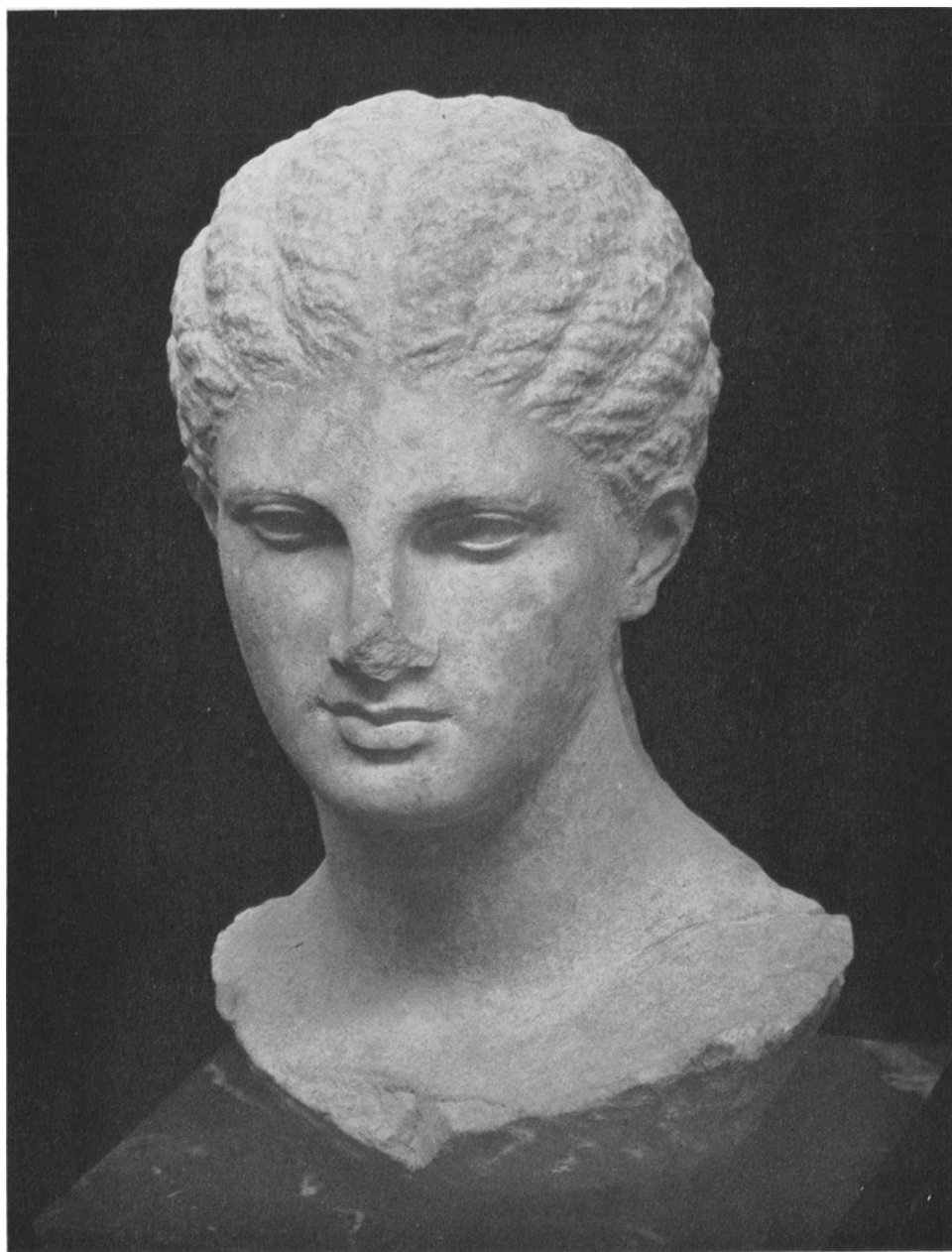


[No. 4] Stele of "Myttion", Attic, beginning 5th century B.C.



[No. 5] The Cottenham relief, Attic, about 485 B.C.





[No. 20] Praxitelean head of girl, about 350 B.C.



[No. 7] Benvenuto di Giovanni, Nativity



[No. 3] Lorenzo di Credi, Madonna and Child with an Angel



[No. 1] Bartolomeo Veneto, Lady Lutanist



[No. 6] Lorenzo Lotto, Portrait of a Jeweller



[No. 22] Titian, Penitent Magdalene



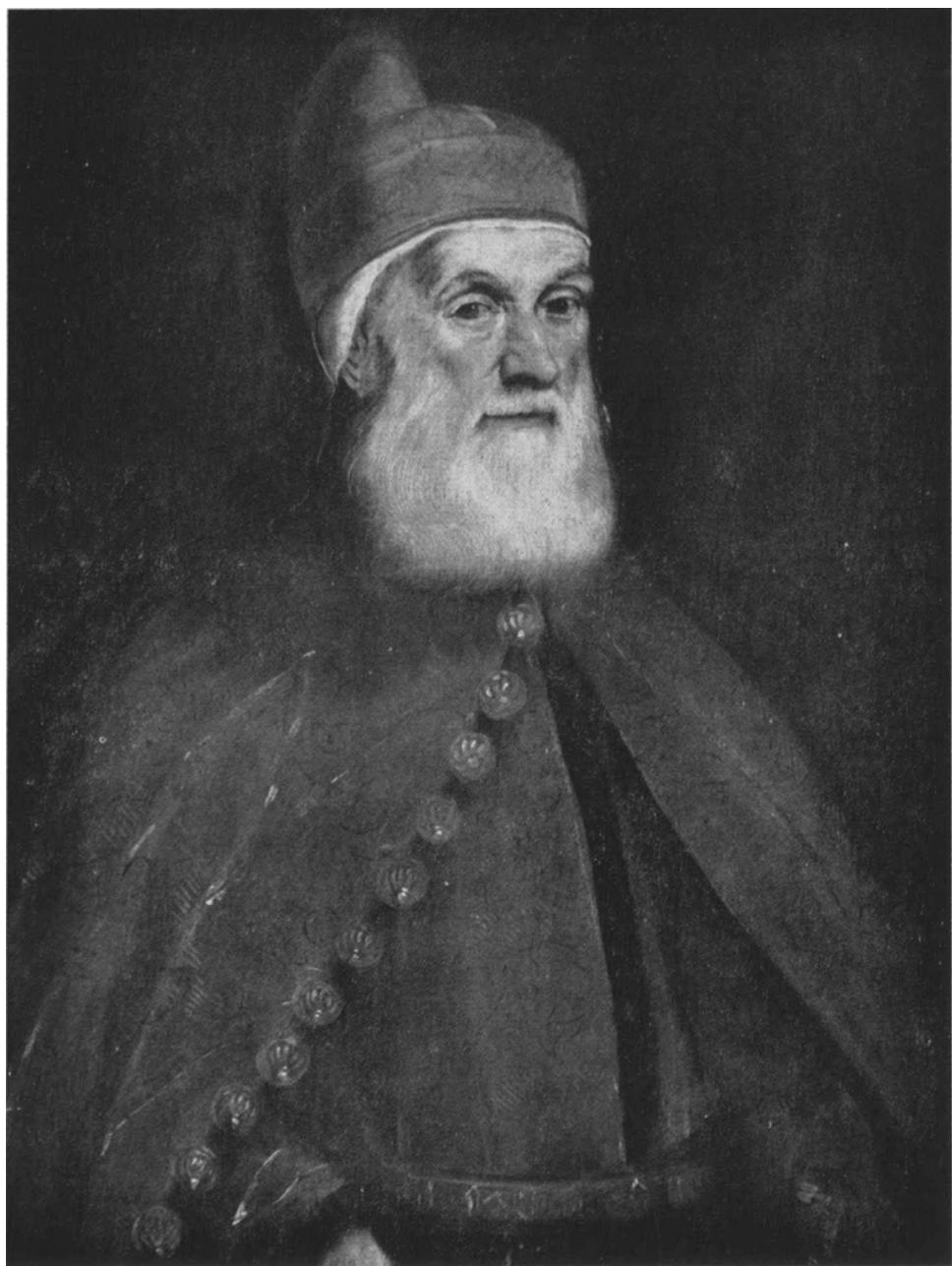
[No. 16] Paolo Veronese, Portrait of a Boy





[No. 18] Jacopo Tintoretto, Allegory of Vanity

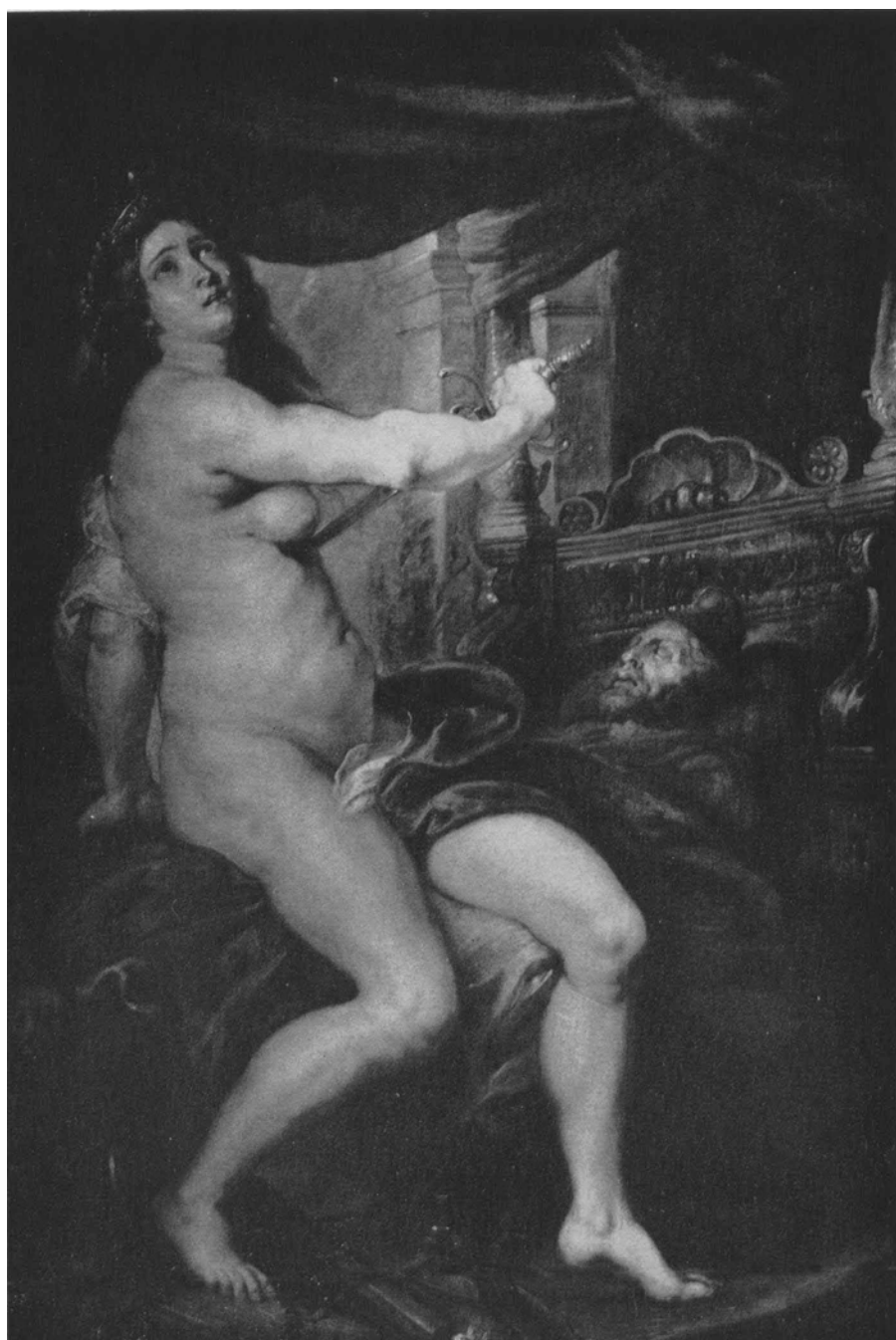




[No. 19] Jacopo Tintoretto, Doge Girolamo Priuli



[No. 17] Jacopo Tintoretto, Toilette of Venus



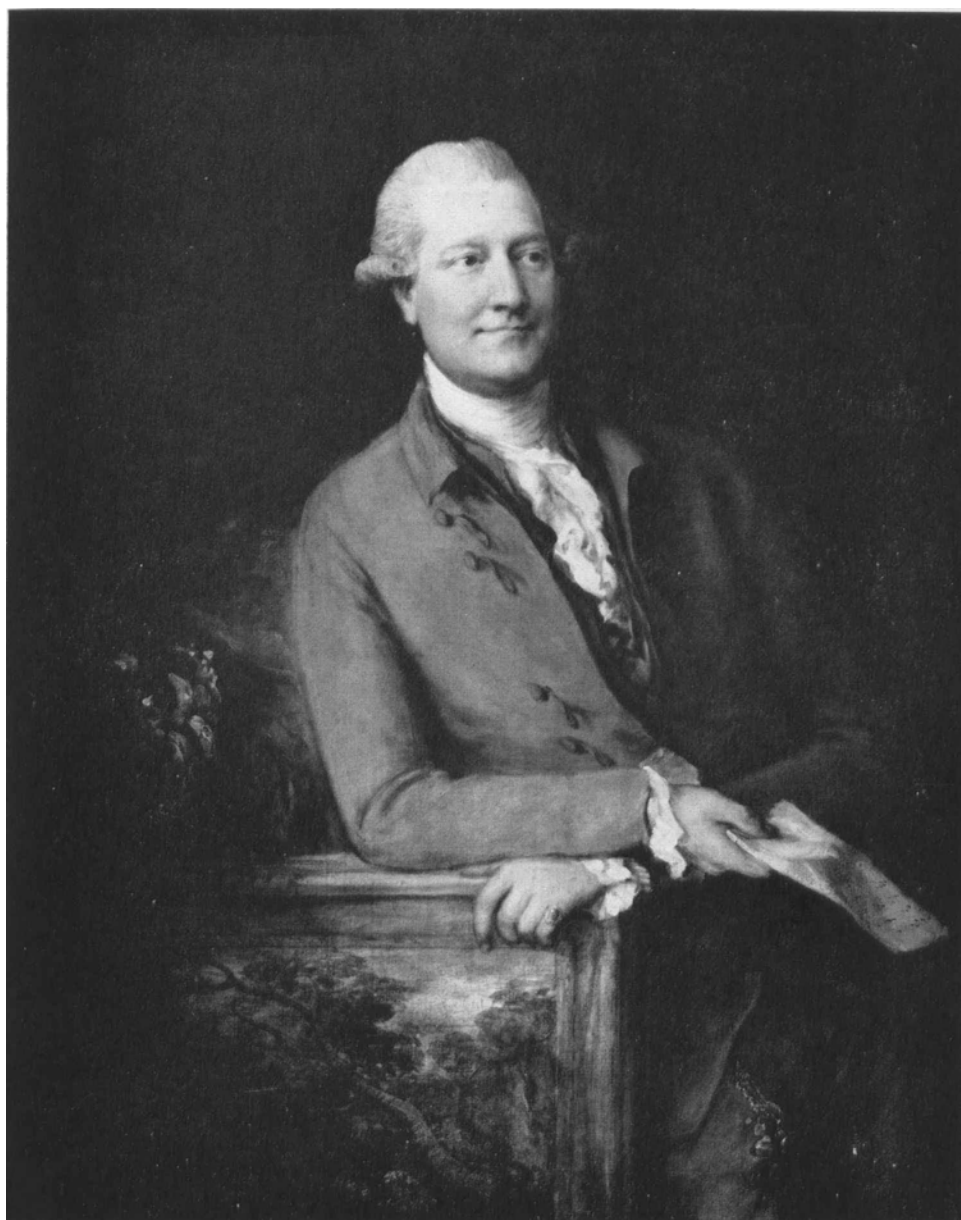
[No. 21] P. R. Rubens, Death of Dido



[No. 14] Jacobus Vrel, Street Scene



[No. 11] Cornelis de Man, Family at Dinner Table



[No. 20] Thomas Gainsborough, James Christie



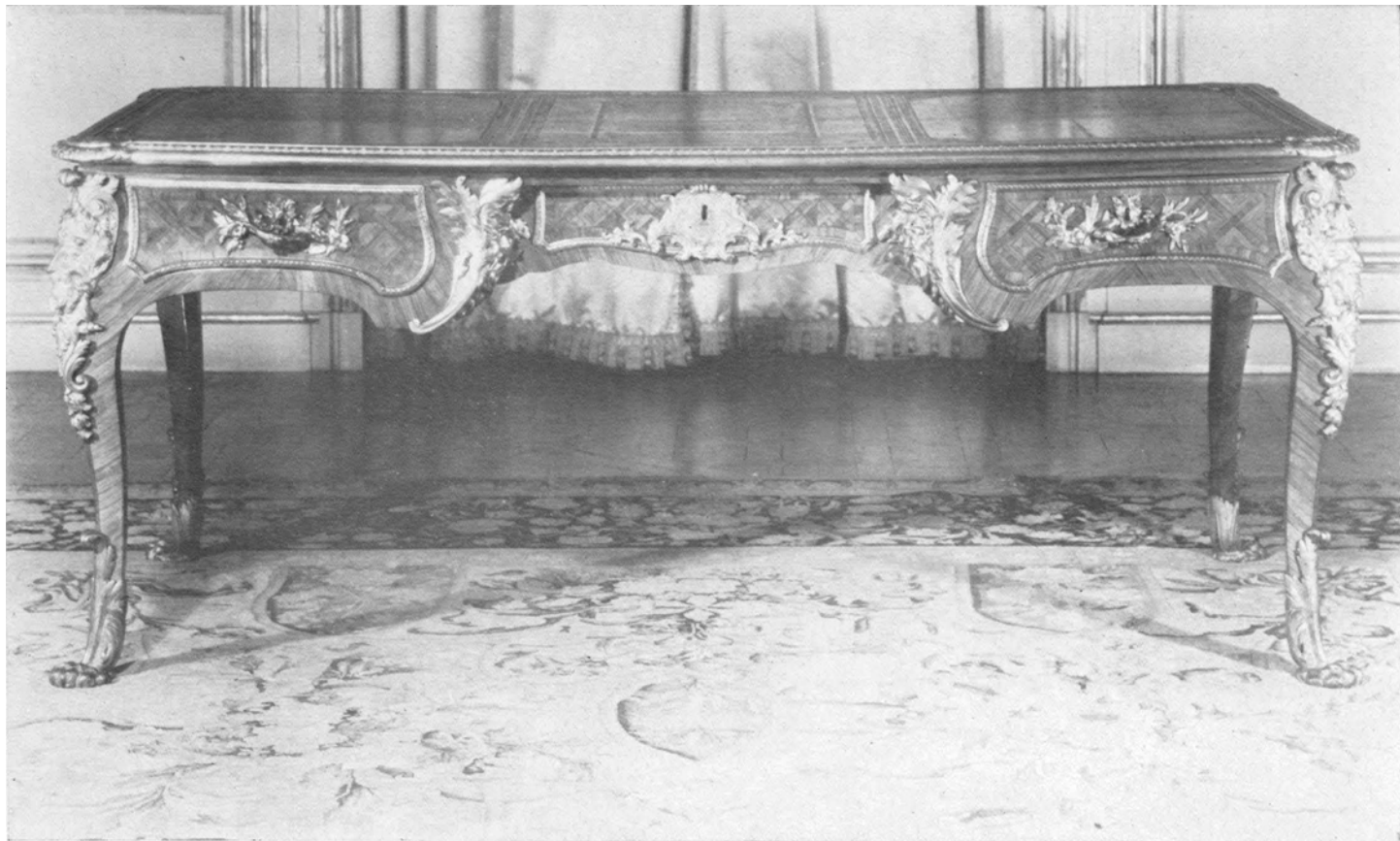
Louis XV Gallery





[No. 4] Beauvais Tapestry after François Boucher,  
“Cupid Abandoning Psyche”





[No. 15] Library table by Charles Cressent



[No. 12] Library Table by Charles Cressent



[No. 22] Large Double Desk signed "B.V.R.B." (Bernard van Riesenbourgh)



[No. 19] Black Lacquer Commode by "Joseph" Baumbauer



[No. 24] Small reading and writing table by Jean-François Oeben

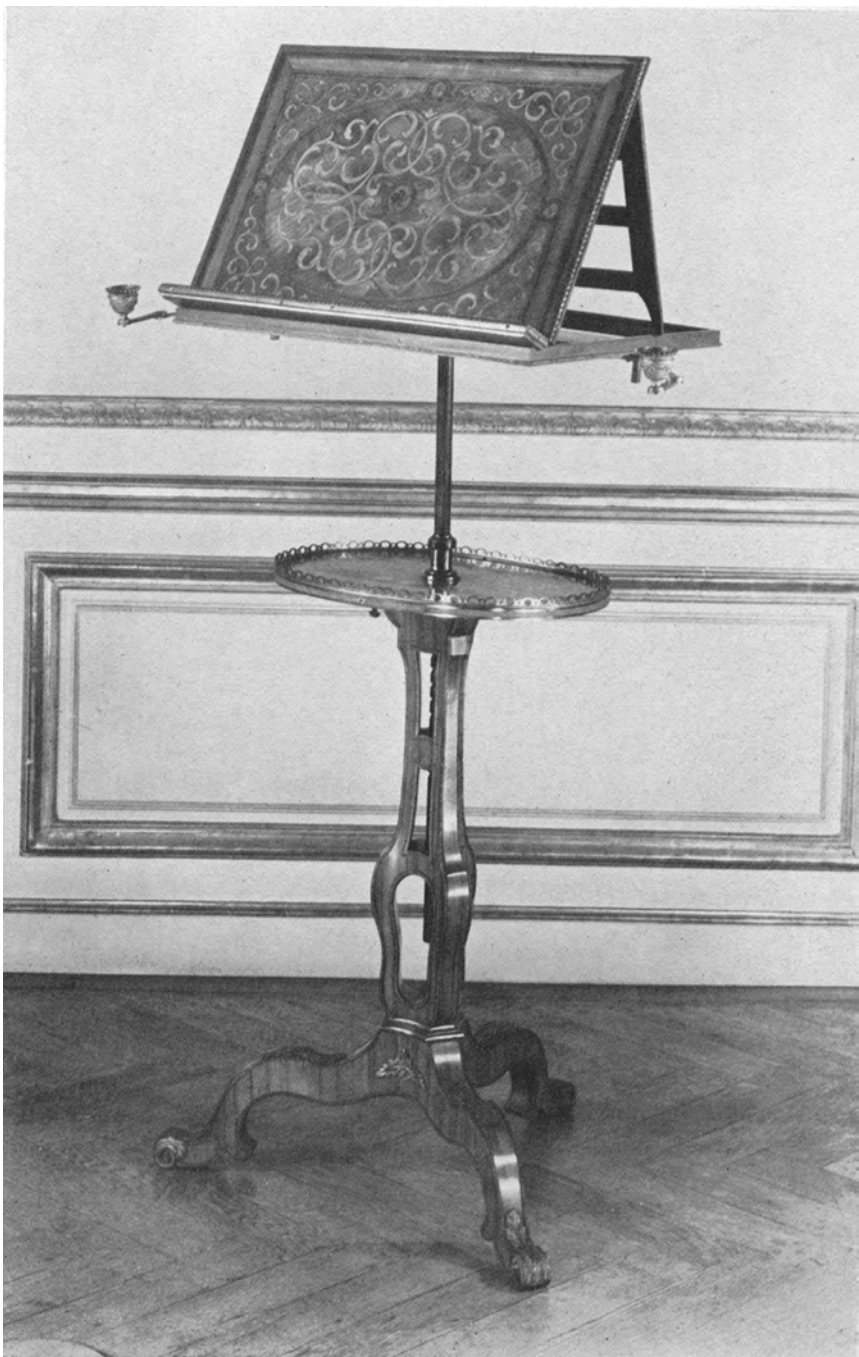


[No. 42] Commode by Gilles Joubert



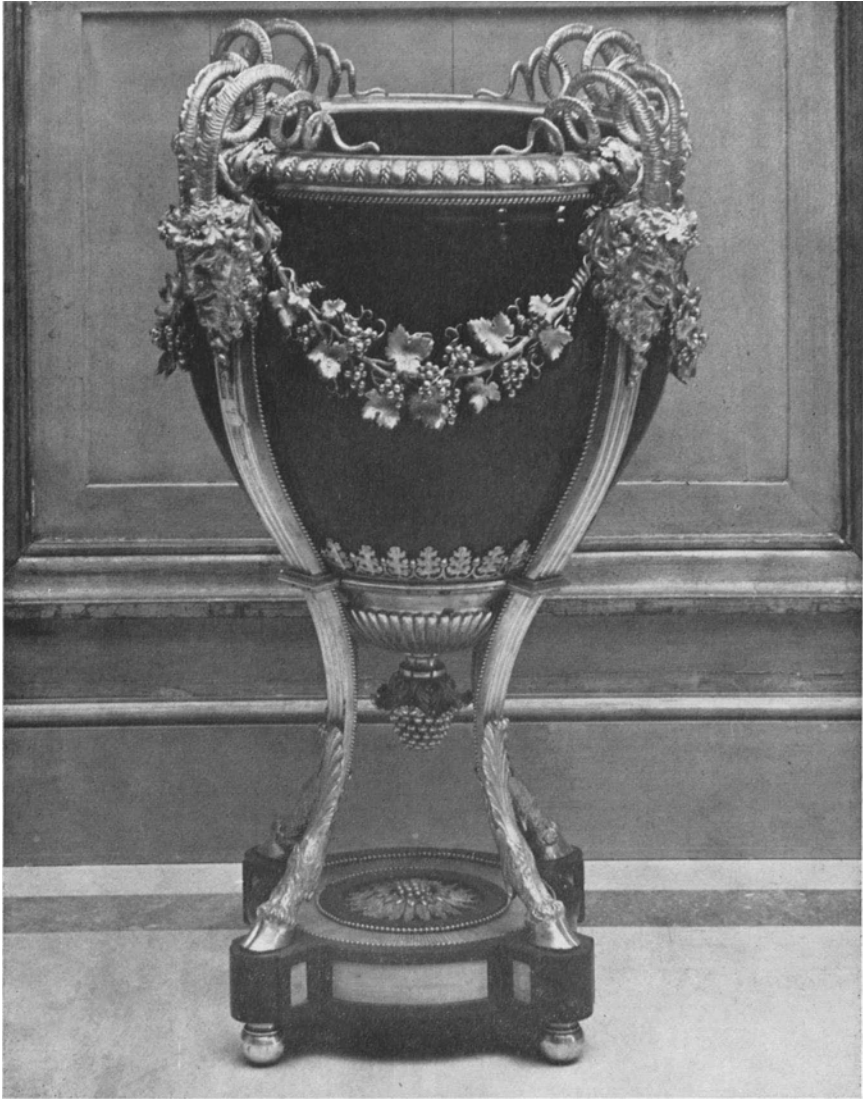
[No. 12] Upright secretary by Adam Weisweiler





[No. 19] Music stand by Martin Carlin





[No. 7] Mounted Sèvres Vase by Pierre Gouthière

